THE MASTER-PAINTERS OF BRITAIN: III

EDITED BY

GLEESON WHITE

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INTRODUCTORY

IN both the first and second volumes of this work it was possible to regard the period that each covered as a whole, and to form some idea of its place in the records of British Art. The first, beginning with Hogarth and ending with Constable and the landscape-painters who followed him—the second opening with Mulready and closing with the rise of the Pre-Raphaelites—in each case chanced to coincide with fairly well-defined chapters in the history of painting in Britain. But with this, the third volume, we touch what is to all intents and purposes the present time. For such vital influences as we encounter herein are active now; and the majority of the painters represented are still working. The order followed in the earlier volumes—governed by the date of the painter's birth—is observed in this also; and the plan helps to confuse an attempt to trace the evolution of painting in the Victorian period. One painter influences the course of art from the moment he begins to exhibit; another, as we have seen over and over again, is scarce recognised even by his fellow-painters until he has well-nigh completed his life's work, or until after his death; so that his influence appears only in work of succeeding generations.

Nor among the painters here represented do we find (with one exception) any who initiated a movement that may be reckoned of equal importance with Constable's revolt against classical landscape, or the return to realism of the Pre-Raphaelites. Yet as it happens, the germ of modern development is to be discovered even in these comparatively dull years, which range roughly from the time just following the Pre-Raphaelites to the opening of the Grosvenor Gallery—the first of later protests against Academic supremacy. In fact, we have reached to-day; and from that focus no absolutely dominating force reveals itself to us; or rather, since Mr. Whistler himself is represented, only the first note of that 'impressionism' which is popularly associated with his name.

The school of Fred Walker must needs be considered as the most typical of those which were developed in the time stated; although it is important only in a limited degree. Constable and the Pre-Raphaelites have influenced art far outside Great Britain; but Walker can only be regarded as a local master, and his school as essentially British.

In place, therefore, of any attempt to look upon the time covered by this volume as rounded off—with its accounts balanced, and its heroes definitely 'placed' on the roll of Fame,—it will be best to try to discover therein the source of the

many influences affecting our art to-day, some in full vigour, others apparently well-nigh exhausted, and to discover which, if any, of those few influences have their origin in Britain.

For this purpose it will be convenient to divide the painters represented into seven groups, governed more by subject than by treatment; and not placed in order of importance, but in arbitrary fashion—(1) The Idyllic Pastoral of Walker and his school; (2) The Pre-Raphaelite legend; (3) Classic *genre* (as found in the pictures of Leighton, Albert Moore, Poynter, Alma-Tadema, and others); (4) Historic and Anecdotal *genre*; (5) Marine-painting; (6) Landscape; and (7) Impressionism (so called), which, for the present classification, implies only Mr. Whistler's own work.

Such a classification is for popular purpose only, and based on no scientific or artistic distinction. A painter who attempted to group the work in sections would more probably rank Mr. Brett as a disciple of Pre-Raphaelitism, and have no separate class for 'marine' and landscape. Indeed he would altogether object to divisions controlled by subject rather than technique. Above all, he would probably protest against portraiture being omitted. Yet after many futile efforts to give a summary of the subject from a technical standpoint, it seemed impossible to do so in a popular work without trespassing unduly on the space available, and discussing matters that presuppose no little technical interest on the part of a reader.

First, to take the Idyllic pastoral. This might be coupled (like a toast) with the name of Fred Walker alone; were it not that to ignore George Mason and G. J. Pinwell would be unjust. Yet it is convenient to select one painter as typical of the school which to-day finds exponents in Mr. R. W. Macbeth, R.A., Mr. J. W. North, A.R.A., Professor Herkomer, R.A., Mr. Tom Lloyd, R.W.S., and a very few others. The dominant mood of Fred Walker's art is that he imparted to British peasants something of the grace and movement of the best period of Greek sculpture. He, and others of this group, chose as a rule subjects wherein figure and landscape divide the honours equally. It is no longer 'a landscape with figures' dear to former painters, nor the 'figures with a landscape' of still earlier schools. Both figures and landscape are evidently painted on the spot, and the old heresy of depicting models studied under studio light in the foreground of landscapes painted in the open, or of adding landscapes from open-air studies to supply the background to figures grouped amid stage properties in the studio, is abandoned. But although Walker sought to gain the effects of real peasants in the open air, yet he did so in obedience to a preconceived classic ideal. You can but feel that most of Walker's and of Mason's lads and lasses are adopting (for the painter's purpose) some consciously graceful pose which is not their natural carriage. It is easy to protest against Walker's obvious artifice, but if in doing so one forgets the truth he insisted upon is a very important one, it were best to waive the objection. Walker saw dimly, what Jean François Millet

and others saw more clearly, that the beauty of humanity does not depend upon obsolete, if picturesque, costumes, whether borrowed from the court or the cottage. He knew that the exquisite pose of the figures on the frieze of the Parthenon was absolutely natural and purely human; and if he forgot that nature and human beings do not always appear the same under different climatic and social conditions, it was a very venial oversight. If you take the boors of Teniers, or the 'gutter-snipes' of Phil May, you are struck by their truth, but such truth verges near the line of grim caricature; it insists frankly on all that is unlovely. Perhaps it would not be wholly misleading to assert that Walker used that method directly opposed to caricature, for which no word exists. As a caricaturist brutalises his model, so Walker idealises his. The one makes him much lower than the angels; the other forgets he is in truth a little, if only a little, lower, and gives him godlike attributes. But Walker's method of making his rustics demi-gods is quite unlike the common habit of making 'pretty' peasants, with ultra soap-advertisement complexions and comic-opera costumes. His types of British peasants may be rare, but they are hardly non-existent. Here and there for a moment the most clumsy figure adopts a perfect, natural attitude that a sculptor might wish to record, and if the grace of the whole composition in his pictures is artificial, yet each item is only fact too fastidiously selected.

As Walker added poetic grace to his figures, so he seemed to love what one may call 'poetic effects' of light. He and his school go to the open air and paint Nature as they see her, but they are careful to wait for idyllic moments. They do not depict 'atmosphere' as the more modern painter understands the term. Yet the glamour of afterglow, the hush of moonrise, the boding glare of an approaching thunderstorm, or the broken light during heavy rain, attracts them. But the palpitating haze of sunlight over wet meadows or a gleaming sea, or even the more common effects of atmosphere on a grey day, appear rarely in their pictures.

Walker's inspiration has been attributed to Jules Breton and Jean François Millet, but if his pictures are compared with those by the French artists, it is clear that his debt is slight. In his own way, he developed a distinctly personal expression, and because of this his position ultimately will probably be with the masters; but even if so, among the minor, because local, masters rather than amid those that are recognised by all the world.

Secondly, we have the Pre-Raphaelite legend, which, as represented here and in our exhibitions to-day, has altogether departed from its original intention, and would be better described as the 'Decorative School,' except that if that term were adopted, Albert Moore, and possibly Leighton, must be taken from our 'Classic *genre*' section and brought into line with Sir Edward Burne-Jones. Perhaps it would be better to call the later disciples of the Pre-Raphaelites the 'Anglo-Italians,' or the 'Decorative Neo-Primitives,' for it is Italy of the early Renaissance that influenced Rossetti and Millais (in his first period). One has but to compare a

recent painting by Mr. Holman Hunt, who is still rigidly obedient to the original idea of the P.R.B., to realise that the younger disciples of that school (amongst whom Sir Edward Burne-Jones is on the whole the most representative) have evolved another ideal. This school, so far as the public is concerned, came into existence with the opening of the Grosvenor Gallery in 1877, and so should belong to our fourth volume. But Sir Edward Burne-Jones had discovered his own personal expression long before. His first pictures are evidently the work of a loyal disciple of Rossetti, but very soon he found himself, and evolved a type that owes comparatively little to the painter of 'Dante's Dream,' and is only distantly reminiscent of the Early Italians, his masters.

That work quite unrelated to ordinary life, not appealing to religious emotions or to patriotic memories, should charm so wide an audience at the end of the nineteenth century, is a matter which belongs to the domain of philosophers. Here it is sufficient to record it; but it would be extremely interesting to know the effect it will produce upon the critics a hundred years hence. It has bewitched a large number of English-speaking people and not a few on the Continent. In a recent French volume by M. de la Sizeranne,[1] who is fascinated by its mysticism, there is a chapter, 'La Legende,' which contains an excellent analysis of Sir Edward Burne-Jones's work; nor is its author afraid also to express his delight in the so-called Æsthetic school, which some of our most admirable English critics now regard with scant favour. Certainly the colour of 'Laus Veneris,' and others of Burne-Jones's middle period, combined with the curiously intense reality of the painter's belief in his own creations, will keep them—one fancies—in the realms of art long after their subjects fail to provoke sympathy, and their technique has shared the neglect which seems the fate, in time, of every esoteric school of painting. Although not a few other painters—notably J. M. Strudwick, Spencer Stanhope, Miss E. M. Pickering—may appear to outsiders to be almost deliberate imitators of Burne-Jones, yet those more familiar with Early Italian masters will be ready to trace them back to the original source, and in so doing, to own that of the whole group none has shown the curious power of expressing a distinct personality in work founded so entirely on precedent as Sir Edward Burne-Jones has expressed it. In this group it may be that Mr. Walter Crane should be placed. It is true that his influence as a painter of easel-pictures is small; but as a designer he has witnessed the triumph of the principles of decorative illustration he himself formulated and obeyed in the famous series of toy-books issued during the sixties. Therefore his name is indissolubly linked with the art of the nineteenth century. It would have been pleasant for the same reason to include here the one painting by William Morris that has been exhibited; but this is no place to recapitulate his services to art that are known to all. It is possible that in one way he has been the unconscious foe of easel-

[1] *La Peinture Anglaise Contemporaine.* By M. ROBERT DE LA SIZERANNE. Paris, 1895.

pictures. For Morris 'interiors'—not only those decorated or designed by his own hand, but the fashion developed subsequently from them—do not welcome oil-paintings in gilt frames. On the other hand, the new architectural influences have opened the way for a revival of stained glass, fresco, mosaic, gesso, and other mural decorations, so that when the master painters of the twentieth century have to be connoted, it may safely be predicted that a greater field must needs be traversed.

In the third of our arbitrary divisions—Classic *genre*—the first name that arrests us is naturally that of Leighton. Yet despite his official position as President of the Royal Academy for nearly twenty years, and his genuine popularity with a certain class of picture-lovers, his painting seems to have wielded slight influence on the next generation. The appreciation of 'Wedded,' 'The Daphnephoria,' 'Cymon and Iphigenia,' and the rest, came from the hall and the villa, rather than from 'the man in the street,' or from the studio of other painters. Possibly his first picture of importance, 'Cimabue,' and the 'Garden of the Hesperides,' one of his latest, must be excepted from such a sweeping statement. But with whatever reservation artists have praised his painting, his sculpture won genuine and unalloyed approval from fellow-craftsmen. His pictures, indeed, often suggest coloured bas-reliefs; coloured, moreover, in a way that might have been accomplished by a less artistic hand employed to tint monochrome work of fine quality. The influence of the Parthenon sculpture is as evident here as in Fred Walker's work, but in quite another way. Walker made his Greek figures alive, and clothed them in peasant's dress; Leighton threw gay draperies around them, but rarely awoke them to life. Albert Moore made his draperies live even if his figures were but Galateas not quite vivified. In place of the actual sculptures of Aphrodite and Peitho from the eastern gable of the Parthenon, who seem to have been enlisted as passive actors in Leighton's pictures, we find on Albert Moore's canvases at worst lay figures, at best unintelligent if not uncomely professional models, anxious to be understudies for goddesses (engaged professionally elsewhere), and wearing the Greek drapery as if to the manner born.

Leighton usually was at no little pains to take a dramatic incident and represent it in a dignified but dispassionate manner. Albert Moore was unconcerned with subject, but a colourist of an individual and distinctly new kind. Indeed, so strongly personal is his manner, that it is a matter of surprise to find that he left few disciples. In black and white his influence may be traced, but the colour he delighted in was his own, and has so far escaped the flattery of imitation. In one aspect he seems a super-excellent maker of patterns rather than a painter of pictures. His sense of beauty in the arrangement of lightly coloured draperies and lustrous surfaces, mother-of-pearl, the seed-vessels of the honesty plant or the like, and above all, flowers, is based on pure artifice controlled by exquisite taste; but, at the same time, it reveals a perception of harmony in colour which is singularly rare in British work. Yet his figures are even less related

to life than are those of Burne-Jones or Leighton; they rest sublimely apathetic under the influence of *haschish*, in half-slumberous attitudes, immobile and non-human. But considered as decorative panels, they possess real beauty, and should the technique he employed retain its brilliancy and freshness to charm other generations, one can fancy no period when designers will not find pleasure in his work regarded merely as an exercise in colour and form.

Whether the works of Sir Edward Poynter, P.R.A., and Mr. Alma-Tadema fall rightly into the group of classic or of historic *genre*, is possibly a moot point. Scholarly and brilliant, with amazing technique of their own kind, they are not in any way distinctly British, but have their parallel in France and Germany, hence (keeping to our text), as influences they may be omitted. The painting of marble so that it rivals in interest the figures, is a distinguished feature in the work of both artists. This undue importance given to accessories has set a fashion which, admirable of its kind, is absolutely disastrous in less competent hands. Sir W. B. Richmond, who at one time seemed likely to confine himself to classic *genre*, has of late, by his mosaics at St. Paul's, overshadowed his reputation as a painter.

Passing on to our fourth division, historic *genre* finds no great exponent in this period—certainly none that modified or raised its conception; perhaps it would not be erroneous to add that such a statement holds good of British Art as a whole, despite a few notable exceptions. Yet, if it does not reveal a new master in historic *genre*, it has had many worthy examples well up to the European level of excellence in paintings of this class. Mr. Calderon, R.A., Mr. W. F. Yeames, R.A., Mr. Marcus Stone, R.A., Mr. Ernest Crofts, R.A., Mr. A. C. Gow, R.A., Mr. Seymour Lucas, A.R.A., have at times chosen themes drawn from history. Possibly the battle-pieces of Lady Butler fall into the same category. But none of these painters can be regarded as founders of a school, and few as influencing in any marked degree the craft of younger men. In pure *genre*, anecdotal and dramatic, always popular at the Academy and dear to the public, we do not expect to find great technique nor daring experiment in problems of colour or atmosphere. Mr. Orchardson's work, however, which falls now and again into this class, stands out as a brilliant exception; for he has the peculiar gift of 'style,' indefinable but masterly. Whether you see his work amid old or modern pictures, it maintains its position. A recent critic, in a most admirable essay, has defined Mr. Orchardson's art so precisely, that one could not hope to better the description. 'It possesses,' the writer says, 'intensely dramatic feeling allied to an acute sense of irony. His design has an architectural quality . . . his drawing is exceedingly delicate and distinguished, and his colour in its faintness and elegance as harmonious as the wrong side of old tapestry is its accompaniment. . . . His art is measured, sensitive, and refined, and moves in a plane which places him in the forefront of contemporary painters.'[1]

[1] 'Victorian Art,' J. L. Caw. *Scottish Review*, July 1897.

John Pettie, also a Scotsman, is also by way of being another exception. Conceived in entirely different spirit from that which animates Mr. Orchardson, and at times perilously near melodrama, his pictures have aged well, and already certain misgivings creep in when, seeing how good they are, one remembers the perfunctory approval of critics at the time. Like all good painting, as time goes on it separates itself more and more clearly from its contemporaries. Nor must we forget the delicate treatment of semi-historic subjects by Mr. G. H. Boughton, R.A., an artist with a refined sense of comedy, as well as pathos.

With Frank Holl and Mr. Luke Fildes in certain moods, we have pure melodrama (which, after all, is only nature at abnormal moments) wrought finely and soberly. 'The Casuals,' which won fame at a stroke for the young Fildes, is a noble example of its kind. Close to these ought to be placed Phil Morris, who supplied the pathetic scenes, which in the melodrama of the stage are usually interspersed among more exciting incidents. But here it is inexpedient to notice even those whose pictures are chosen for illustration, and absolutely impossible to do justice to subjects often of equal merit that are not represented.

Anecdotal *genre*, whether in semi-jocular fashion, as H. Stacy Marks did it, in mediæval costume, or in modern dress, as dozens of British painters of eminence have achieved it, forms the main proportion of British painting, and its level fluctuates according to the standard of the hour. Its wide net ultimately catches all new styles. *Genre* is more or less a reflection of common life with common joys and sorrows; and, as all the arts go to show, work so inspired but very rarely calls forth a masterpiece, and is more apt to reflect the sum of the academic accomplishment of its time. In the present volume it is seen hardly affected by French influence, although well-nigh without the minute detail which the Pre-Raphaelite brought back to British painting.

In marine-painting we have several notable examples: Mr. Brett, who, once a Pre-Raphaelite, still retains the primal conception of those painters more than the decorative painters, their supposed descendants, retain it; Henry Moore, who painted the open sea as no Briton had painted before his time;—indeed, it may be that no man has ever put on canvas so clearly the eternal miracle of shifting cloud and tossing waves, with the clear, crisp air above the ocean; Mr. M'Taggart with his own impression of another aspect of the sea; Mr. Napier Hemy, Hamilton Maccallum, and Mr. J. C. Hook, R.A., earliest of all—a brief but notable list. The veteran whose picture, slightly out of its chronological order, stands first in this book is a true Briton in his sentiments, and a distinguished painter, whose popularity is supported by two audiences, lay and professional, a rare and well-merited reward for a life's work of singularly high level.

By the accident of chronology we include in this volume no distinguished animal painter; not even one of the rank of Landseer, whose work is in its

predecessor; still less one equal to Mr. J. M. Swan, who will be mentioned later. Nor are there Biblical painters of any note. Edwin Long, for his amazing popularity, must needs be named, but essentially his work is *genre* that happens to be devoted to sacred story. Two qualities which distinguish masters of this class of painting: 'otherworldliness,' with a certain dramatic and exquisite sweetness, or else fine dramatic presentment, were not his. To do him justice, he never attempted to be grandiose, and was satisfied to drape models with a certain archæological accuracy, and to pose them in academic compositions, painted after the traditions of such not very exciting work. Studio-light and the hired model, though depicted with the precision of a camera, and coloured by orthodox receipts, fail to hold the applause of the populace after a certain time, and rarely arouse fellow-painters to applaud, at the moment of their exhibition, or talk.

In pure landscape, setting aside Mr. J. W. North (already noticed as belonging to the Fred Walker school), it is Cecil Lawson who stands out most prominently at this period. The comparatively few pictures he finished are marked by a rare personality, and are full of sentiment; nor do they lack certain painter-like qualities which give them a high place in modern landscape. If his influence upon his successors has not been very marked, it may be because the very quality which charms one in his work was that peculiar individuality the reverse of mannerism, which is always inimitable.

Another painter of landscape whose influence has been greater than the majority of visitors to picture-galleries suspect, is Mr. W. Y. Macgregor, 'the true and onlie begettor' of the Glasgow school, so far as landscape is concerned; and moreover a painter of restrained power and great accomplishment. 'The Quarry,' here reproduced, even in black and white shows something of the sober dignity and the feeling for a picture as a whole, complete and harmonious in itself, which is totally opposed to the 'coloured snap-shot' of the school, or the panoramic view of another. Mr. B. W. Leader, R.A., undoubtedly the most popular of all living landscape-painters, Mr. Birket Foster (pre-eminently a water-colourist), who has gained in his own way almost as great a hold on the taste of the British picture-buyers, are first, and Vicat Cole, if a shade less familiar to the public, who know his paintings only through the medium of reproduction, stands a good third. The rest of the landscape men of this period are of varying level of excellence, satisfactory work being plentiful enough if one keeps the comparison to the level of the Royal Academy; but if Constable, or certain living painters of the younger school, are taken as the standard, most of their work seems merely ordinary picture-making. For none of these can be said to sustain fully the great tradition of Constable, nor to have established a new point of view, as Macgregor and a few others have done.

Lastly, we face the most important territory added to the realms of British Art (within the last half-century), the impressionism (so called) of Mr. Whistler. His revelation of the beauty of the mist-shrouded Thames, or of Venice in rain

and sunlight, his power of placing a figure behind the frame enveloped in its own atmosphere, his conquest of 'night,' that had before escaped the most patient effort to set it down on canvas—all these and a hundred other innovations, now accepted as obvious verities, were regarded as monstrous affectations during the period with which this, the third volume, is concerned. To appraise his work to-day is superfluous, and to note its influence we must pass to another generation than the one which is considered here. But if the term 'master' implies—and one imagines that it must—a power to compel adversaries to accept his theories, to indorse his view, and to imitate much that they first derided, then James M'Neill Whistler is already, by the logic of accepted facts, a master.

The second epoch of Victorian painting herein represented shows German influence on Leighton, that of the Dutch school of Leys on Alma-Tadema, and possibly echoes of Gérome and other Frenchmen on the work of many more; but so far the great wave of French influence had not reached our shores. The 'plein air' of Bastien Lepage, the 'vibrism' of Claude Monet, the romantic landscape of Corot and the men of Barbizon, and the audacity of certain experimentalists of the Paris Salons, which will be found influencing the last part of the Queen's reign, is scarce heralded here, except when (by accident of date of birth) such a picture as Macgregor's 'Quarry,' painted but a year or two ago, is found among the more obviously British work of his contemporaries.

In fact, the new influences which this Introduction set out to discover elude one's search. With the very few exceptions noted, the bulk of the pictures (from the Pre-Raphaelites to the time of the Grosvenor Gallery) are not likely to affect the course of future art, or to add a large number of masterpieces to National Galleries of the next century, much less to set abiding fashions in art for us or for our children. Coinciding with great advance in national prosperity, a new class of buyers arose, men who ranked the signature above the technique, the subject far more important than its treatment. Hence, with the demand, a supply of manufactured pictures was to be expected. Paintings were made to sell, not to satisfy an artist's irresistible impulse to record on his canvas some idea that had gripped his imagination, or some exquisite effect of nature which he felt none had recorded hitherto. Hence, to expect great masters, except in portraiture, or landscape, under such conditions is hardly wise. Subject pictures are costly to produce, and make huge demands on a painter's time; hence at all cost he finds it needful to make them attractive. It is easy to belittle a painting which is essentially nothing more than a big illustration coloured. It may have no painter-like quality, it may not even represent intense emotion or appeal to the deeper feelings of spectators in any way; and yet it may be 'the picture of the year,' and need policemen to guard it from damage by eager crowds. Yet it is not inconceivable that the sharply-drawn line between 'subject pictures,' which your true critic despises, and masterpieces of colour and tone which he admires, will grow less and less as time goes on. Many an old

painting that has kept the world's homage is a subject picture—one that when reproduced in black and white manages to convey no small part of its message.

With this volume we quit the time when well-nigh every picture was effective for engraving, and find exquisite works which do not allow themselves to be paraphrased, so much is their charm a question of colour and the actual texture of the pigments used. In older days a picture was first elaborately drawn, and then coloured. So Leighton worked, as did his predecessors before him, and many of the R.A.'s do still; but the younger school paint directly from nature; and often, we are told, the brush-marks we see are not, as had hitherto been the case, the last touches only on the surface of a canvas worked upon over and over again, but the first as well as the last; showing that the essential truth of statement had been hit upon without hesitancy, and left to stand without modification.

It may be that historians of our painting during the Victorian period, writing some generations hence, will value it for whatever indigenous qualities they can discover therein, and will find little vital interest in work clearly inspired by foreign schools. At present one can only see that British painting is eclectic in the widest sense, and that out of all the fashions which find favour, it is not easy to discover many peculiarly British. But the previous quarter of a century, to which this book is devoted, was not so eclectic in its ideal. Nearly all the pictures represented here were exhibited at the Royal Academy and found favour; indeed, their selection has been governed by that fact. In this, as in the other volumes, no attempt has been made to hunt out the *best* pictures of the past or present, but to show examples of the more important of those that won either the broad approval of the public, or elicited almost unanimous praise from the lesser world of fellow-painters. An endeavour to have kept all examples to a National Gallery level —that is, of its level for foreign schools—would have failed hopelessly; for such a level is only obtained by selecting sparsely even from the great men of their time, and British painting, without drawing largely upon a few artists only, is not rich enough to provide over a hundred examples of that calibre.

G. W.

LUFF, BOY!

By James Clarke Hook, R.A.

WHEN this picture was shown in 1859 at the Royal Academy it provoked an outburst of praise. Mr. Ruskin called it 'a glorious picture, most glorious,' and compared the drawing of the boy to the Elgin Marbles, and the Greek heroes of Marathon. It still remains one of the most typical examples of its author, who of late has rarely forsaken sailors or seascapes for any other subjects. His vivid and natural transcripts of such scenes as this have been the features of most exhibitions of the Royal Academy, since in 1854 his first visit to Clovelly turned him from historic *genre* to the peasants and scenery of our own land.

In 'Luff, Boy!' (sometimes called 'A Lesson in Navigation') we find a typical work of its order. It is certainly a composition of great beauty, so naturally arranged that it appears to be merely a literal transcript from nature. Although fifty years have passed since it was painted, 'Luff, Boy!' wears no old-fashioned air; and even, as the reproduction proves, is as fresh and as attractive to-day as it was at first. The figure to left is as painted from Johnny Cruse, the eldest son of Charles Kingsley's nurse. Mr. Hook is 'a great patriarch, who has even now lost nothing of the strength with which he opened the eyes of the world forty years ago to the depth of colouring and the enchanting lip of nature. His pictures, especially those sunsets which he paints with such delight, have something devout and religious in them.' So wrote a foreign critic recently, and such proof of the artist's power to delight an alien by subjects British to the core, is surely also a proof of his own vividly accurate observation of the beauty of the material world.

The picture is here produced by kind permission of its owner, Mr. J. Stuart Hodgson, and Messrs. B. Brooks and Co., the owners of the copyright.

1. *Luff, Boy!* (*Hook*).

THE SCHOOLMASTER'S DAUGHTER

By James Sant, r.a.

THIS work is the diploma picture deposited by the artist after his election as a full member of the Royal Academy in 1869. The type of *genre* to which Mr. Sant has devoted most of his labours is one peculiarly in favour with the British public. 'His pictures of young children are delightful, and in the delineation of beauty he is unsurpassed, investing his sitters with unstudied grace, poetic sentiment, and the charm of peachlike complexion.' So wrote an enthusiast; and although the rather mixed eulogy would hardly bear analysis, it is certain the picture here reproduced justifies its first statement. If 'The Infant Samuel' is at hand to check undue praise of Mr. Sant's ideal, yet one must remember that 'artless' people are as much entitled to choose 'Little Red Riding Hood,' 'Dick Whittington,' or the pictures already mentioned for their favourites as experts are entitled to select theirs. 'The Soul's Awakening,' if the number of times it has been reproduced be a true test of popularity, must be the ideal of thousands. Certainly the direct simplicity of Mr. Sant's subjects, and the entire absence of affectation in his treatment, are qualities which are far more worthy, if less exciting, than many soulful and affected compositions which reveal no more craft and far less straightforward accomplishment. Mr. Sant is the principal Painter in Ordinary to Her Majesty, and has painted the Queen and many of her grandchildren.

2. *The Schoolmaster's Daughter* (*Sant*).

DEFOE IN THE PILLORY

By Eyre Crowe, A.R.A.

THE incident depicted here is an historical fact; the author of *Robinson Crusoe*, for publishing his famous libel, *The Shortest Way with Dissenters*, was condemned at the Old Bailey to stand in the pillory, to pay a fine of 200 marks, and find sureties for his good behaviour for seven years. The official proclamation of a reward for his apprehension describes him as 'a middle-sized man about forty years old, of a brown complexion and dark-brown coloured hair, and wears a wig, a hooked nose, sharp chin, grey eyes, and a large mole near his mouth.' On July 31, 1703, he suffered his punishment at Temple Bar; but the mob, instead of pelting him and jeering, fêted him as a champion of religious intolerance. Defoe, undaunted, published an *Ode to the Pillory* the very day he underwent its ignominy.

The painting (completed in 1861) is a typical example of the work of Mr. Eyre Crowe, who since 1846 has been a contributor to the Academy Exhibitions, almost invariably choosing for his canvases historical anecdote or literary incident. Therefore his pictures, especially in engravings, have enjoyed much merited popularity. His apprentice work (before he had studied under Paul de la Roche), 'Master Prynne searching Archbishop Laud's Pocket in the Tower' (1846), was the first of a series which includes 'The Boy Pope introduced to Dryden,' 'Milton visiting Galileo in the Prison of the Inquisition,' 'Sir Richard Steele writing to his Wife,' 'Nelson leaving England for the Last Time,' and many similar subjects.

The painting belongs to J. L. Newall, Esq., who has kindly permitted its reproduction her.

3. *Defoe in the Pillory* (*Eyre Crowe*).

THE APOTHECARY

By H. Stacy Marks, r.a.

THIS picture is a characteristic example of one aspect of the artist's work—the painting of still-life. For, despite the fact that a living figure entitles it, and that 'The Apothecary' himself is a model excellently chosen and painted with strongly marked character, yet as a whole the picture depends for interest on its 'properties.' Elsewhere, in his 'Toothache in the Middle Ages' (1856), 'The Franciscan Sculptor and his Model' (1861), and many another, we find the artist as a comic illustrator with no little of the naïve humour that distinguished the carvers of grotesques in the Middle Ages; for his works in this class, although easel pictures, are in their essentials pictorial anecdotes that would have been scarcely less interesting had they lacked colour and the larger scale of the painted canvas he employed.

Nor must his contributions to mural decoration be forgotten. At various theatres, the external frieze to the Royal Albert Hall, a buffet in South Kensington Museum, and elsewhere, Mr. Marks has left decoration of a quasi-mediæval manner which he exploited with considerable success, and with no little sense of playfulness and gaiety.

It would be unfair to an artist who limited his efforts to the production of such things, if he were placed in rivalry with many of the master painters represented here. Yet to own that in the little parish of art he chose for his domain he worked effectively, and caused much pleasure thereby, is but common justice. For his pictures, by their very simplicity, disarm weighty criticism; and it would not be astonishing if they retained the respect of future collectors long after many far more ambitious contemporary works ceased to charm.

The picture was exhibited in the Academy of 1875, and a long quotation from *Romeo and Juliet*, Act v. Scene i., accompanies its title in the catalogue.

'The Apothecary' belongs to Mr. Henry James Turner, by whose kind permission it is here reproduced direct from the original painting.

4. *The Apothecary* (*Marks*).

ANNO DOMINI

By Edwin Long, r.a.

TO give a selection of representative works of the Victorian period without including an example by the popular author of the 'Babylonian Marriage Market,' would be well-nigh impossible. Yet with due recognition of the wide audience he attracted, it is not easy at this moment to regard his work without a certain prejudice. For the ideal he accepted is out of touch with experts of to-day. Neither by his technique nor by his sentiment does he win their applause —scarcely their tolerance. That this attitude was intensified by the excessive popularity bestowed upon his paintings by the general public is no doubt true; had he remained a struggling outsider, none had felt compelled to condemn his work, which, if commonplace, is never conspicuously below the average of its class either in London or in Paris. As a painter of models in costume more or less archæologically accurate, representing more or less clearly themes from Holy Writ or legendary lore, his particular place, compared with his contemporaries, would hardly have troubled critics had not his position as a Royal Academician, and the immense popularity of his work, provoked caustic analysis.

If 'A Dancing Girl before the Inquisition,' 'An Egyptian Feast,' 'A Question of Propriety,' and the rest fail to please entirely to-day, they have been said 'to show careful drawing and refined colour, and a certain charm of composition, the result of practised skill in the arrangement of groups of figures.' Some of the painter's works have fetched their 2000 guineas at Christie's in recent times; so with both popularity and high prices on their side, it would be unbecoming to allow personal lack of sympathy to exclude them here.

'Anno Domini,' one of the most satisfactory of Edwin Long's larger canvases, is the property of D. H. Evans, Esq., by whose kind permission it is here reproduced.

5. *Anno Domini* (*Long*).

CIMABUE'S MADONNA

By Frederick, Lord Leighton, p.r.a.

THE full title of this painting is 'Cimabue's Madonna being Carried in Procession through the Streets of Florence.' It is based upon an incident (reported in Vasari's *Life of Cimabue*) which occurred to a picture of the Virgin painted for the church of Santa Maria Novella. 'Thus it happened that the work was an object of so much admiration to the people of that day—they having then never seen anything better—that it was carried in solemn procession, with the sound of trumpets and other festal demonstrations, from the house of Cimabue to the church, he himself being highly rewarded and honoured for it.'

The painting, exhibited in 1855, first made its author known to British connoisseurs, and won for him that recognition from Her Majesty the Queen which found its last expression in the peerage bestowed upon him but a few days before his death.

In a letter (recently published) written by Dante Gabriel Rossetti to his friend William Allingham, speaking of this work at the Academy of 1855, he predicts a great future for Leighton. Mr. Ruskin, in his *Notes on the Pictures of* 1855, gave much space to its analysis, and, on the whole, approved of it, and also prophesied greater things to come.

According to Lord Leighton's own account (as indeed an existing study shows), it was first planned so that the figures defiled straight across the canvas; but in obedience to the advice of the German painter Cornelius, he turned the head of the procession so that it faces the spectator.

The picture now hangs in Buckingham Palace, whence it has been reproduced here by the gracious permission of Her Majesty Queen Victoria.

6. *Cimabue's Madonna* (*Leighton*).

AN EGYPTIAN SLINGER

By Frederick, Lord Leighton, p.r.a.

THE original title of this picture was 'Eastern Slinger scaring Birds in Harvest-time: Moonrise.' Not only has it been re-named since then, but a draped figure of a woman, standing in silhouette against the moon, was afterwards painted out. If memory may be trusted, the sky has also been lowered in tone, from an intense violet hue to a tint much colder. Of it Mr. Ruskin wrote in 1875 (when it was exhibited at the Royal Academy): 'And, closing the equivocal groups of works in which naturalism prevails unjustly over art, I am obliged to rail at Leighton's interesting study of man in his oriental function of scarecrow (symmetrically antithetic to his British one of game preserver). It is, I doubt not, anatomically correct, and with the addition of the corn, the poppies, and the moon, becomes semi-artistic; so that I feel much compunction in depressing it into the natural history class; and the more, because it partly forfeits its claim, even in such position, by obscuring in twilight the really valuable delineation of the body, and disturbing our minds, in the process of scientific investigation, by sensational effects of afterglow, and lunar effulgence, which are disadvantageous, not to the scientific observer only, but to the less learned spectators; for when simple and superstitious persons like myself, greatly susceptible to the influence of the stage lamps and pink side-lights, first catch sight of the striding figure from the other side of the room, and take it perhaps for the angel with his right foot on sea and his left foot on the earth, swearing there shall be Time no longer; or for Achilles alighting from one of his lance-cast long leaps on the shore of Scamander; and find on near approach that all this grand straddling and turning down of the gas means practically only a lad shying stones at sparrows, we are but too likely to pass on petulantly, without taking note of what is really interesting in this Eastern custom and skill.'

But quotation of this amazing sentence must be cut short, although it breaks off the text one-quarter of its length away from a full stop. Here it is only quoted to show what unsympathetic criticism was often awarded to one who had at the same time received more formal praise and official titles than have fallen to the lot of any painter of our day.

The picture belongs to Lord Davey of Fernhurst, by whose kind permission it is here reproduced.

7. *An Egyptian Slinger* (*Leighton*).

DÆDALUS AND ICARUS

By Frederick, Lord Leighton, p.r.a.

(*Frontispiece*)

IF not the painter's masterpiece, this picture is representative of the best period of his best manner. 'The Summer Moon,' two draped female figures reclining on a marble bench with the lower half of a circular window behind them; or the procession of 'The Daphnephoria,' might either have served as well, but both are more widely known than is this version of the classic fable, a picture exhibited at the Royal Academy in 1869, and again in the Winter Exhibition devoted solely to Lord Leighton's works in 1897.

The story in Lemprière runs tersely enough:—'Icarus, a son of Dædalus, who, with his father, flew with wings from Crete to escape the resentment of Minos. His flight being too high proved fatal to him; the sun melted the wax which cemented his wings, and he fell into that part of the Ægean Sea which was called after his name.'

Here on a platform high above the ocean we see Dædalus fastening the wings on Icarus. The figures, less than life size, are extremely characteristic of the painter, and the drapery wind-tossed behind him suggests 'Leighton' in every fold. Equally characteristic the exquisite landscape. Indeed, its beauty would suffice to make it a notable work were the figures absent. The sense of great height is produced so naturally, that, without exaggeration, it makes a spectator feel almost giddy, so wonderfully does it recall the sensation experienced when looking over the edge of a lofty cliff. As a type of manly grace Icarus is possibly one of the most satisfactory presentations of the nude which British art has achieved. Free alike from exaggeration and undue prettiness, the picture is a notable triumph of the academic manner, to which the late President of the Royal Academy was always loyal. As a piece of painting it has escaped much of the elaborate finish which rendered his work distasteful to many modern critics. While much of Leighton's work will probably become, if it is not already, old-fashioned, yet it is to be hoped that his rare skill, albeit in ways not popular with the critical taste of his day, will gain fuller recognition when the brush-work of the moment has in its turn ceased to charm. Sculpturesque, admirably composed, and full of dignity, the painting worthily carries on the traditions of a school never wholly appreciated by Britons.

The picture belongs to Alexander Henderson, Esq., by whose permission it is here reproduced.

TINTERN ABBEY

By Benjamin W. Leader, r.a.

'TINTERN Abbey,' painted in 1874, has been presented by Mr. A. J. Elkington to the permanent collection of paintings belonging to the city of Birmingham. In the official catalogue it is thus described:—

'Tintern Abbey, on the Wye, Monmouthshire. This Cistercian Abbey was founded in 1131 by Walter de Clare, but was not used until 1268, being completed about 1290 by the Bigods. The church measured 230 feet in length, comprised a nave of six bays, a choir of six bays, and a transept of eight bays 160 feet long. The ruins still stand in tolerable completeness, whilst the Transitional English architecture is of a very fine character, having been admired by all observers as about the finest architectural specimen of its age. The Abbey has been depicted in glowing terms by a profusion of famous writers in prose and verse.

To the general public it is possible that 'At Eventide it shall be Light,' a picture Mr. Leader exhibited at the Royal Academy in 1882 (the year before his election as Associate), stands even now as the highest achievement of British landscapes in recent years.

The titles of others, 'With Verdure Clad, 'Sweet Day so Cool, so Calm, so Bright,' 'When the West with Evening Glows,' 'Flow down, Cold Rivulet, to the Sea,' 'The Ploughman Homeward Plods his Weary Way,' 'Green Pastures and Still Waters,' suggest the sentiment which his works are intended to arouse, and by their directing the spectator to an appropriate mood, have probably done no little to please the large audiences who applaud them.

The picture is included here by permission of the Committee of the City Art Gallery, Birmingham.

9. *Tintern Abbey* (*Leader*).

ST. ALBAN'S RACE

By Henry Moore, R.A.

THAT the charm of this artist's wonderfully realistic transcript of the sea is due in great part to colour cannot be denied. The same holds true of the sea itself. Before his canvas a spectator is almost tempted to believe that he scents the keen, crisp air of the ocean, and sees the very movement of the waves. Whether the *motif* is a good-tempered sea in full sunlight, such as Channel passengers find bracing and agreeable, or more sullen weather that too often, from causes beyond his own control, pleads in vain for the voyager's appreciation, in calm or storm alike, it is the sea's own self that the painter has set upon his canvas.

'Old Indefatigable!
Time's right-hand man, the sea
Laughs as in joy
From his millions of wrinkles'[1]

might be the motto for a score of Mr. Moore's breezy and invigorating pictures.

During the earlier part of his career Henry Moore was a painter of landscape, of quiet fields and picturesque hillsides; but from 1858 onwards he devoted himself to sea-pieces entirely; and in nearly all of them it is not accessories of ships or coasts, still less of sailors or incidents of nautical life, to which they owe their interest, but the ocean itself. This passion for the sea is the secret of those who share it, and that Henry Moore was one of the lovers who praised it in paint as Mr. Swinburne has praised it in song, almost any of his works picked out at random would prove up to the hilt.

'St. Alban's Race' belongs to Miss Moore, by whose kind permission it is here reproduced.

[1] *High Tide*, by W. E. Henley.

10. *St. Alban's Race* (*H. Moore*).

WHITHER?

By Philip Hermogenes Calderon, R.A.

THIS picture is Mr. Calderon's diploma work, and was therefore painted probably within six months of the year 1867 that saw him elected 'R.A.' It is not incumbent upon a writer, luckily, to supply the story which the picture merely suggests. Mr. Frank Stockton's famous tale of *The Lady or the Tiger?* is hardly more provoking, in the unsatisfied curiosity it arouses, than is the title of this capital piece of *genre* in costume.

Historical subjects have most frequently attracted Mr. Calderon. 'The House of the English Ambassador during the Massacre of St Bartholomew,' 'Home They brought Her Warrior Dead,' 'On Her Way to the Throne,' and 'Catherine de Lorraine, Duchesse de Montpensier, urging Jacques Clement to assassinate Henry III.,' are the titles of some of the most important. In 1887 Mr. Calderon succeeded Mr. Pickersgill as Keeper of the Academy Schools.

The picture is here reproduced by permission of the artist, and of the President and Council of the Royal Academy.

11. *Whither?* (*Calderon*).

THE WINE OF CIRCE

By Sir Edward Burne-Jones, Bart.

THIS very fine example of its author's manner directly after he had freed himself from the influence of Rossetti, which dominated his previous work, was begun in 1863 (the same year that saw the beginning of 'The Merciful Knight'), but not finished until 1869, when it was shown at the Exhibition of the Royal Society of Painters in Water-Colours.

Other painters, in treating the same theme, have almost invariably closen the moment with Circe triumphant, and her lovers, changed to swine, lying half-torpid around her. Here, in place of the exuberant wanton who has conquered, we find a malicious, sinuous figure preparing for her campaign ; nor is the whole story forced to reveal its allegory so obviously that it descends to the level of a mere morality fitted to illustrate a temperance pamphlet.

The harmony of the golden folds of Circe's robes, and the black panthers pawing before her, is strongly contrasted with the drapery of the table, and echoed in turn by the sunflowers seen against white marble. Ships bearing Ulysses and his mariners are seen through the open window, and Circe herself is stealthily pouring the magic potion that shall turn them all into beasts, except Ulysses himself, protected by the herb 'moly' which Mercury had given him.

Whether the panthers are intended to represent former lovers of Circe is of little matter ; one would rather take them as her familiar spirits, and thus avoid any confusion in the legend. In any case, their stealthy movement helps the whole composition, which is marked by breadth and simplicity ; the one ornate object being the dragon-guarded throne of polished steel to the left. If not the finest example of Sir Edward Burne-Jones's pictures, it is certainly one of the finest, and in certain points is more likely to hold its own than later works, where the type of beauty he has evolved becomes more mannered and the colour schemes are far more complex.

The painting (27 inches by 40) was sold at the Leyland sale for 1350 guineas.

12. *The Wine of Circe* (*Burne-Jones*).

THE BEGUILING OF MERLIN

By Sir Edward Burne-Jones, Bart.

THIS picture must not be confounded with two previous versions of the same theme, 'Merlin and Nimue' (1859), 'The Enchantment of Nimue' (1862). These earlier works are in tempera, and water-colour. Both also are based on the legend as Sir Thomas Malory tells it, not upon the somewhat different version as it stands in Tennyson's *Idylls of the King*, which supplies the theme of the present picture. This is painted in oils, was begun in 1873, and finished in 1877, when it was shown at the first Exhibition at the Grosvenor Gallery.

Although the official title of the picture is as appears above, the following quotation from the *Idylls of the King* might fitly be added. It occurs at the end of 'Vivien,' after the long record of the wiles she had employed to extract the secret from the gentle wizard :—

> 'For Merlin, overtalk'd and overworn,
> Had yielded, told her all the charm, and slept.
>
> Then, in one moment, she put forth the charm
> Of woven paces and of waving hands,
> And in the hollow oak he lay as dead,
> And lost to life and use and name and fame.
>
> Then crying "I have made his glory mine,"
> And shrieking out "O fool!" the harlot leapt
> Adown the forest, and the thicket closed
> Behind her, and the forest echo'd "fool."'

The picture shows Vivien, who has apparently read the charm from the pages of an open book, and Merlin with his eyes fixed in the trance whence he never awakened. In the earlier version, which belonged to the Leathart collection, and is now seen in the South Kensington Museum, we find Nimue is depicted as a pure damozel 'of whom Merlin was asotted,' and it is Merlin who is absorbed in a book, while Nimue causes him 'by subtlety to pass under a heaving stone into a grave.'

The picture here reproduced fetched 3780 guineas at the Leyland sale, and was exhibited (as the property of the Duchess of Marlborough) at the New Gallery in the winter of 1892-93.

13. *The Beguiling of Merlin* (*Burne-Jones*).

THE PORT OF LONDON

By Vicat Cole, R.A.

ALTHOUGH this painting was selected for purchase by the Trustees of the Chantrey Bequest, it can hardly be regarded as an entirely typical example of the artist's work, which was usually devoted to picturesque bits of the Upper Thames, or to country meadows with glimpses of distant villages.

Yet one aspect of the famous river is well represented in it, and it is interesting to compare it with the more naturalistic version of the same subject, 'Toil, Glitter, Grime, and Wealth,' by Mr. Wylie (also in the Tate Gallery). In this work, reproduced here, we are most conscious of picture-making, and of detail subordinated to a prearranged scheme of composition; for, speaking roughly, all the darks are massed so as to leave an open space whence the dome of St. Paul's is seen against a brilliant sunset, one of the melodramatic copper-coloured sunsets that are almost peculiar to the smoke-laken air of London. Yet there is far more attention to topographical accuracy and realistic detail than Turner might have employed. The picture marks a point midway between the romantic feeling imparted to a classic tradition which Turner and his immediate followers obeyed, and the sheer naturalism with a certain French 'plein air' influence of Mr. Wylie's work. Such contrast is certainly not made with a view to compare 'The Port of London' with the masterpieces of his great predecessor, or even with paintings of the younger Academician, but merely to suggest the great radical difference which separates the various manners of three painters who have been attracted by the same theme quite apart from any question of merit. These have all recognised the magical fascination of the Thames below bridge, when it was unspanned by that masterpiece of engineering, but terrible eyesore, the Tower Bridge, and in their own idiom have set down their impressions in paint.

The painting was purchased in 1888 (for £2000) by the Trustees of the Chantrey Bequest, by whose kind permission it is here reproduced.

14. *The Port of London* (*Vicat Cole*).

PORTRAIT OF MY MOTHER

By James M'Neill Whistler

THAT the qualities which place Mr. Whistler's work among the great masters are those which appeal far more strongly to painters than to the general public may be granted. Even this famous picture, honoured by a place in the French gallery of Modern Art at the Luxembourg, is far more often considered from a technical, than from an emotional, standpoint. If we turn to a passage by one who deems it the artist's *chef-d'œuvre* in portraiture, we find him wondering 'by what strange wizard's craft was accomplished the marvellous pattern on the black curtain that drops past the engraving on the wall. We muse,' he continues, 'on the extraordinary beauty of that grey wall, on the black silhouette sitting so tranquilly, on the large feet on a footstool, on the long black dress that fills the picture with such solemn harmony.' And so the critic studies and analyses detail after detail until we reach 'the faint, subtle outline of the mother's face, and seem to feel that the painter has told the story of his soul more fully there than elsewhere. That soul, strangely alive to all that is delicate and illusive in Nature, found perhaps its fullest expression in that old Puritan lady looking through the quiet refinement of her grey room, sitting in solemn profile in all the quiet habit of her long life.' This description will serve to give others some idea of the way Mr. Whistler's masterpiece affects one of its lovers who had studied it long and well. If you dissect his phrases of praise, you will find they are less concerned with the presentation of the artist's mother in the habit as she lived, or the room in which she passed her time, than with the pose of the figure and the selection of certain surroundings, chosen with faultless taste, which help to impart the sense of the beauty of a refined gentlewoman in the evening of her life. Here is no exotic loveliness imparted to the theme, but 'the level of every day's most quiet need'—a canvas that artists will prize always, and one in which the most careless visitor cannot fail to discover something of its secret, if he remember his own mother. For it might have been entitled no less adequately '*The* Mother.' It is the great completion of motherhood that it commemorates—not, like countless pictures, the young mother looking ahead to the future of her child, but one who has accomplished her life's work, and meditates with quiet, happy memory upon it. That this is a worthy ideal, portrayed in a way at once novel and masterly, the picture proves. The abiding regret is that it is not our own National Gallery which is honoured by its presence

The kindness of the Curator of the Musée National du Luxembourg enables us to include this plate.

15. *Portrait of my Mother* (*Whistler*).

THE CONNOISSEURS

By George A. Storey, R.A.

'THE Connoisseurs' was exhibited at the Royal Academy in 1883, and is founded on the tradition, which represents the elder Teniers mounted on an ass, going with his son David to market to sell his pictures. They would frequently travel from Antwerp to Brussels offering their wares for sale, and it not infrequently happened that they had the humiliation of returning home without finding a purchaser. It is probable that during these peregrinations, whilst the father was vaunting his wares and recommending them to the connoisseur, David would seize the opportunity to make sketches and notes for future works.

In the picture, they are represented as stopping at a roadside inn for refreshment, and perhaps for business, as old Teniers has just handed a small canvas to a cavalier, who is carefully examining it through his eye-glass, whilst the other is explaining its merits, which, however, the alewife does not seem to see. The young David is making a sketch of a child feeding the ass, which excites a certain amount of curiosity and admiration in a few onlookers.

As Mr. Storey himself has explained, his object was not so much for the story itself as for the touches of nature and the picturesque elements it contains, which lend themselves to pleasant colour and composition.

The painting is here reproduced by the artist's permission.

16. *The Connoisseurs* (*Storey*).

THE WATERS OF LETHE

By R. Spencer Stanhope

ALTHOUGH the meaning of this picture is suggested by its full title, 'The Waters of Lethe by the Plains of Ilysium,' it may be well to add the catalogue description :—'The idea conveyed by the artist is that of humanity hurrying to cast off its burden of worldly trouble and seek rest in the grave. The passage of the water is intended to represent death, the island the grave, and the gardens a future state of happiness. The artist has adopted the title as the most suitable under the circumstances, but with no intention of giving a classical character to the picture.'

Mr. Spencer Stanhope has exhibited chiefly in the Grosvenor Gallery, his most important works being 'Love and the Maiden,' 'The Shulamite,' 'The Graiæ,' 'Charon and Psyche,' 'The Birth of Venus,' 'Knowledge strangling Ignorance,' and 'Love and the Casting Net,' all marked by a certain archaic manner, at times strongly reminiscent of Early Italian masters; but his colour is often (notably in 'The Graiæ') quite dissimilar.

The above picture is in the City of Manchester Art Gallery, to which it was presented by the artist; it is here reproduced by kind permission of the Corporation of Manchester.

17. *The Waters of Lethe* (*Stanhope*).

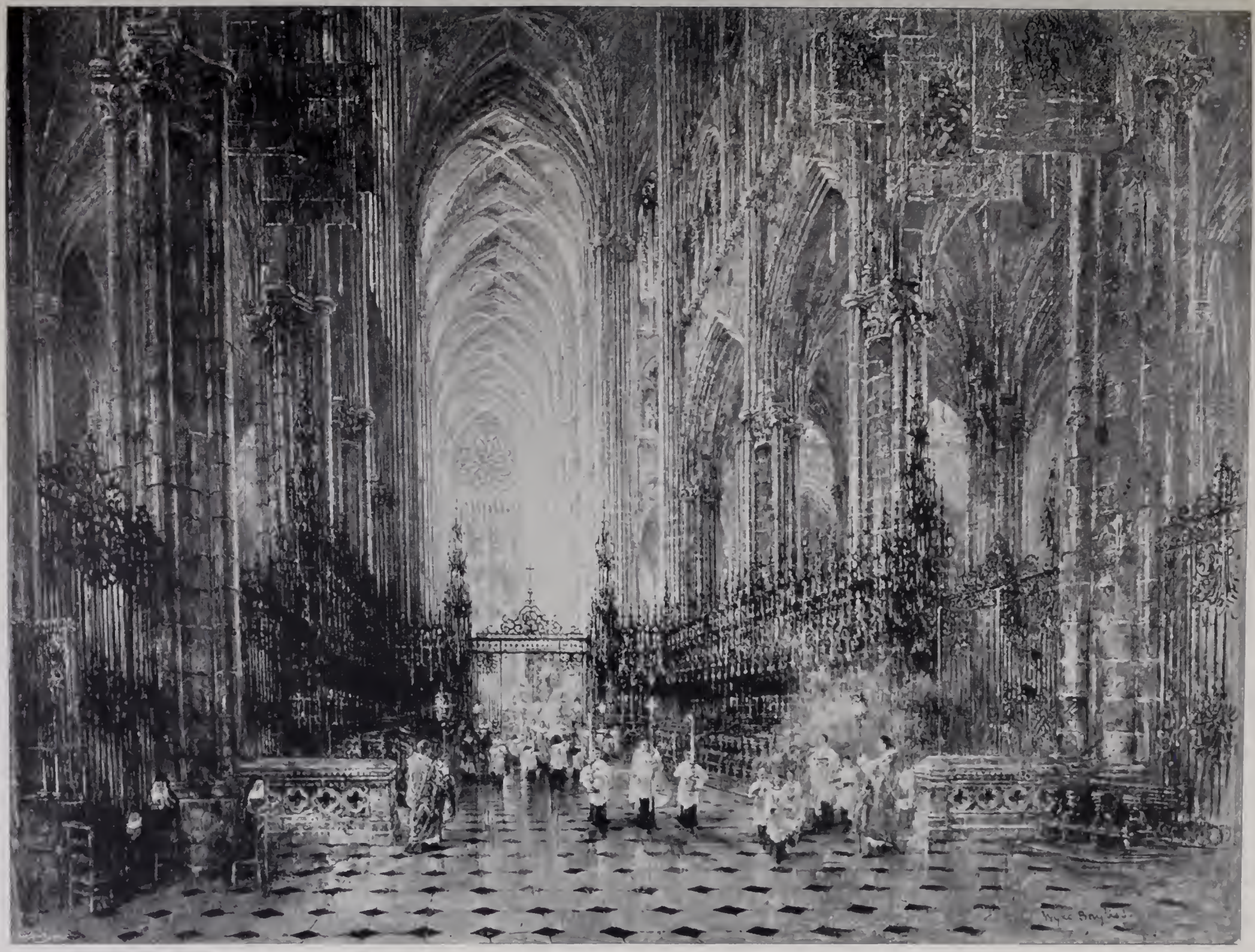
EVENING: AMIENS CATHEDRAL

By Sir Wyke Bayliss

THIS painting by the President of the Royal Society of British Artists is an excellent example of the cathedral interiors he depicts with a charm that recalls the work of earlier masters. They have been described as 'unique in their poetic realisation of dusky atmosphere, faintly jewelled sunbeams, and intricate detail of sculpture and carving,' and if the description is expressed with some superfluous rhetoric, it is also true. For Sir Wyke Bayliss transfigures the literal beauty of the building to a romantic ideal that has its place in the realms of art; even as Claude in his landscapes imparts a certain unreality to a scene essentially beautiful.

Amiens is itself beyond all praise; yet its most ardent lover would admit that it is not quite as we see it in this picture. The painter has recorded it in what might be called the blank verse of art, a style that uses grandiloquence and ornate periods to clothe the bare facts of prose, without distorting their accuracy. With such works it is not merely an architectural study the artist aims to give you, but something of the pomp of stately ritual and the pageant of history that has rolled through the building. Even a stern realist must admit that such a version is legitimate enough, if it be successful; and that this and many another noble interior by the same hand are entirely good of their kind, is beyond dispute.

The painting is here reproduced from the Atkinson Art Gallery by the kind permission of the Southport Corporation.



18. *Evening: Amiens Cathedral* (*Wyke Bayliss*).

NAPOLEON

By William Quiller Orchardson, R.A.

THIS work, which was considered at the time to be 'perhaps the finest picture in the Royal Academy of 1880,' represents the exiled Emperor taking his last long look at France. In the uniform which is peculiarly associated with him, he stands apart from his suite on the deck of H.M.S. *Bellerophon*, July 23, 1815, off Cape Ushant. To the left, at a respectful distance, and bare-headed, are his officers. Colonel Plana, General Montholon, Surgeon Manigant, Count Las Cases (whose son is leaning over the rail in the mid-distance), and Generals Savary, L'Allemand, and Bertrand.

This is one of the few examples of an open-air subject by Mr. Orchardson, who selects more often the interior of a spacious salon, with ample space of empty floor. That feature, a peculiar characteristic of his work, is present here, and is more than ever valuable in detaching the hero from his surroundings. The loneliness of the great warrior is emphasised by this isolation to the advantage of the picture as a composition and the dramatic force of the incident. The slight roll of the vessel, indicated by the line of the masts, explains the pose of the Emperor, and suggests the movement of the ship, a suggestion which is also helped greatly by the diagonal lines of the ship's rigging.

The straightforward story-telling, with no comment, no 'touching' incidents, and no confusion, is another feature of the artist's work. If you compare this picture with the huge canvases at the Louvre or Versailles, or the pictures in the Painted Hall, Greenwich, you will be conscious of an entirely different expression. The old pictures are, as a rule, florid, and full of adjectives; here the solitary fact—Napoleon taking his last long look at France—is presented bare and unadorned. Yet how much more powerful is the simple, direct statement of such a dramatic moment the picture itself proves. Your attention is not called away by any conflicting motives. If the attitude of the boy suggests that to the next generation the hero will be a half-forgotten memory, it is not unduly forced; indeed, the pose allotted to him may have been chosen for the sake of the pictorial composition only, quite apart from any literary reason.

The work was purchased for £2000, under the terms of the Chantrey Bequest, whence it has been reproduced by permission of the artist and the President and Council of the Royal Academy. It is now hung at the Tate Gallery with the rest of the Chantrey pictures.

19. *Napoleon on board H.M.S. Bellerophon* (*Orchardson*).

TROUBLE

By William Quiller Orchardson, r.a.

HERE we have a typical example of Mr. Orchardson's 'Society' pictures; but how unlike the typical society-picture they really are, may not from this single specimen be so apparent as it should be. For their themes are never exaggerated to melo-drama, nor made a pretext for the display of fashionable attire. In 'The First Cloud,' 'Mariage de Convenance,' 'Her Mother's Voice,' 'A Social Eddy,' we have people in evening-dress, in spacious salons with old-fashioned flowered carpets on the floor, and the incident they enact, be it pathetic, humorous, or tragic, is always clearly expressed without undue emphasis. It is, however, not so much their subject as their 'painting' which entitles these works to rank with the most important of our time. In his own way, with certain strongly defined mannerisms, Mr. Orchardson has a grand style, never pompous, never self-conscious, but convincing always. Whether in his costume pictures, 'The Young Duke,' 'Ophelia,' 'Hard Hit,' 'The Queen of the Swords,' 'Talbot and the Countess of Auvergne,' 'Christopher Sly,' and the rest, in his Napoleonic subject, or in his single figures such as 'The Connoisseur,' or 'A Young Housewife,' he is always restrained and accomplished. Hung amid the best works in the Paris Salons, or with a medley collection at Earl's Court, they keep their position as masterpieces of their kind; and the kind is altogether admirable when done as he knows how to do it.

'Trouble' is owned by James Ogston, Esq., of Aberdeen, by whose kind permission it is here reproduced.

20. *Trouble* (*Orchardson*).

BRITANNIA'S REALM

By John Brett, A.R.A.

HOW much a happilychosen title assists in winning popularity for a work of art this picture goes to prove. Had it been entitled simply 'A Landscape,' or 'A Calm Sea,' it is possible that it would never have become one of the prime favourites of the British public. That it is so, is easily proved after a few minutes in the gallery where it hangs with other pictures bought under the terms of the Chantrey Bequest.

But its popularity is deserved, and under any title, so faithful a transcript of facts would be worthy of no little praise. Mr. Brett, who began by being a Pre-Raphaelite, in the old sense of patient realisation of solid facts, showed in his 'Stone-breaker' a rare sense of feeling for distant stretches of landscape. Here, as in most of his other pictures, you feel conscious of no limit save that imposed by the frame. It is as if, through a hole cut in the wall, you saw the veritable sea and sky. That this ideal of painting is most capably set forth in 'Britannia's Realm' may be granted without admitting that it is the only, or even the most worthy, ideal.

To rival the reflection in a mirror is the true aim of Art, as it is understood by the largest section of the public, and also by not a few painters. Indeed, one doubts if the opposite ideal—a painting made complete in itself, wherein Nature is subjugated, altered, and improved—will ever become acceptable except to certain painters and a few laymen who make Art a serious study. The average person pays as little real attention to the painted version as to the actual scene; therefore, the record which seems to him most accurate is naturally the one that possesses the greatest number of obvious facts. These may be harmoniously brought together as in this excellent work, or set down in complete defiance of the larger truth of the whole picture; but in either case they do not appeal to him in vain.

The picture was exhibited in the Royal Academy of 1880, and purchased for £600 under the terms of the Chantrey Bequest.

21. *Britannia's Realm* (*Brett*).

A MESSAGE FROM THE SEA

By William M'Taggart, R.S.A.

SO far as one can gather, Mr. M'Taggart has not exhibited at the Royal Academy (London) since 1875, when his picture entitled ''Twas Autumn, and Sunshine arose on the Way' was hung there. Therefore to many Southerners his work is comparatively unknown. Yet those fully competent to judge place him in the very first rank of marine painters. Born at Aros, he studied art at the Trustees' Academy, Edinburgh; and was elected an Associate of the Royal Scottish Academy in 1859, receiving full honours as an Academician in 1870. He became President of the Royal Scottish Society of Painters in Water-Colours in 1878.

He studied under Scott-Lauder, and is perhaps his most brilliant pupil. His work in turn has had a great influence on the younger Scottish painters. To quote a recent critic: 'His art is based on reality, and often thrills one with the sense of actuality and very presence of nature; but to this he adds a fine pictorial sense, and has often a clear and haunting note of lyric poetry. Early in his career he set himself to paint his own impressions of nature, without regard for convention or thought of what others had done or thought before him. This meant experiment, and now and then involved failure; but in his work impressionism passes from the region of experiment to the realm of Art. He was an impressionist before the fact, and if a collection of his pictures could be shown in Paris, it would create a sensation and astonish the "pioneer painters" of whom one has heard so much.'[1]

'A Message from the Sea' owes its title to the children finding a bottle in the foreground. The real message is in its superb wave-painting, so entirely sufficient that one half regrets the presence of figures. The fine brush-work is evident in this reproduction.

Among Mr. M'Taggart's more important works are:—'Going to Sea' (1859), 'The Sailor's Yarn' (1861), 'Lochaber no more' (1861), 'Puir Weans' (1862), 'Enoch Arden' (1866), 'Dora' (1867), 'Adrift' (1869), 'For his daily Bread' (1888), 'The Bathers' (1893).

The picture is here reproduced by the kind permission of the Albert Institute, Dundee.

[1] 'Victorian Art,' by James L. Caw. *Scottish Review*, July 1897.

22. *A Message from the Sea* (*M'Taggart*).

AMY ROBSART

By William F. Yeames, r.a.

ALTHOUGH the incident here pictured is described in the last chapter of Sir Walter Scott's *Kenilworth*, it would appear from this extract in the Royal Academy catalogue of 1877 that the artist went to Aubrey's *History of Berkshire* for his subject :—

'Robert Dudley, Earl of Leicester, being the great favourite of the Queen Elizabeth, it was thought she would have made him her husband ; to this end, to free himself of all obstacles, he had his wife, Amy Robsart, conveyed to the solitary house of Cumnor Hall, in Berkshire, inhabited by Anthony Forster, his servant. This same Forster, in compliance with what he well knew to be the Earl's wishes, came with others in the dead of night to the lady's bedchamber and stifled her in bed, and flung her downstairs, thereby believing the world would have thought it a mischance, and so blinded their villainy ; and the morning after, with the purpose that others should know of her end, did Forster, on pretence of carrying out some behest of the Countess, bring a servant to the spot where the poor lady's body lay at the foot of the stairs.'

The picture was purchased for £1000 by the Trustees of the Chantrey Bequest, by whose kind permission it is here reproduced.

23. *Amy Robsart* (*Yeames*).

ISRAEL IN EGYPT

By Sir Edward J. Poynter, p.r.a.

WHEN this painting hung on the walls of the Royal Academy in 1867 it took the cultured public by storm. So new a version of an ancient theme, read in the light of modern Egyptology, made the story of the Captivity of the Jews appeal with the force of a recently discovered fact. Now, when every painter of Biblical subjects exhausts himself in efforts to be archæologically accurate, it seems less surprising; but that it was by way of being a revelation in the sixties is a matter of history.

As a composition the picture is at once scholarly and original; two qualities which are infrequent in the same work. Technically it might not satisfy a 'yearnest' art-student to-day; but of its kind it is admirable.

In Sir Edward Poynter's later work the scholastic side has been more and more pronounced; and the freshness which marked his earlier experiments has been replaced by a certain obedience to precedence which we call 'academic.'

That it is befitting for the President of the Royal Academy to be notably 'academic' is obvious enough. Such an one must needs put aside his longing and forgo his proper dowry—

> 'Once and only once, and for once only
> So to be the man and leave the artist,
> Gain the man's joy, miss the artist's sorrow.'

And if it follow that, as a rule, only official applause is bestowed upon official achievement, it is but following the universal order of things mundane.

The painting is reproduced here by permission of the Autotype Company, London, W.C.

24. *Israel in Egypt* (*Poynter*).

THE CATAPULT

By Sir Edward J. Poynter, p.r.a.

THIS painting (exhibited in 1868), like 'Israel in Egypt,' which followed it, showed an old subject made new by its re-presentation in the light of improved knowledge of ancient customs. It revealed also a distinctly dramatic power in composition and a gift of expressing a story so vividly, that it immediately became a favourite, and still remains one of the P.R.A.'s best-known pictures. It represents an incident in the siege of Carthage, as the inscription on one of the uprights of the catapult goes to show, and (also like 'Israel in Egypt') exhibits much ingenuity in mastering the details of primitive methods of engineering.

Still earlier in date was the picture of the Roman sentinel dying at his post, entitled 'Faithful unto Death' (1865). Later came four large decorative panels for Lord Wharncliffe's house:—'Perseus and Andromeda' (1872), 'The Dragon of Wantley' (1873), 'Atalanta's Race' (1876), and 'Nausicaa and her Maidens playing at Ball' (1879). Other important works are 'The Festival' and the 'Golden Age' (both 1874), 'The Fortune-Teller' (1875, now in the Diploma Gallery at Burlington House), 'At the Temple Steps,' 'The Ides of March' (1883), 'Diadumené' (1885, a picture twice painted, to embody the canons of proportion for a female figure as the Greeks established them), and 'A Visit to Æsculapius' (1880), which is a Chantrey purchase, and now at the Tate Gallery. In recent years Sir Edward Poynter, P.R.A., has almost forsaken historic subjects in favour of semi-decorative arrangements with less anecdotal interest.

'The Catapult' is the property of Sir J. W. Pease, of Hutton Hall, by whose permission it is here reproduced.

25. *The Catapult* (*Poynter*).

THE LEGEND OF THE MARTYR'S WELL

By George H. Boughton, r.a.

THIS picture, although at first sight not quite so characteristic of Mr. Boughton as some of his New England or Dutch subjects, could hardly be mistaken for the work of any other painter. Especially is the quiet beauty of the kneeling maiden marked by the peculiar sweetness of which Mr. Boughton has the secret.

'The Legend of the Martyr's Blood' was told to the artist by an old Breton peasant. It is a story of a well that changed colour on the anniversary of the death of the local saint, who was slain near by it. The water at such times became ruddy in colour; and the vision of the saint herself was seen for the first time by a simple village maiden who went at early dawn to fetch the daybreak *cruche* of water. This legend, which Mr. Boughton heard years ago, and had forgotten, came back to him one day, as he says, as a vision, where he saw in fancy not only the saint herself, but the figure of the maiden to whom she was first revealed. For this artist never hunts for subjects, but paints only those which form themselves pictorially in his imagination, exactly as he afterwards puts them on to the canvas.

The painting was shown at the Royal Academy in 1893.

26. *The Martyr's Well* (*Boughton*).

ON THE WAY TO THE TEMPLE

By Laurence Alma-Tadema, r.a.

THE art of Mr. Alma-Tadema is an art of its own. On the one hand he gives you literal imitation of textures and substances carried to a pitch of microscopic exactitude; on the other, with vividly dramatic power, a re-creation, as in *tableaux vivants* of the domestic life of classic times. This he does, not in a dry-as-dust way, but with modern refinements of etiquette and culture that may or may not be anachronisms, but certainly help to revivify the past.

That his way is impressive and easily understood by people as ignorant of classic lore as are the majority of to-day, may be granted; but that he has added a new realm to pictorial art is also true. He has made the people in the nineteenth century realise that human beings swayed by the same commonplace emotions inhabited Rome and Athens. The follies and foibles which move us to-day moved them also. That he finds it more effective to present a reflection of the nineteenth century robed in antique garb is a matter about which two opinions are possible, but not worth very serious discussion.

His indomitable power of taking infinite pains, and his grasp of archæological accuracy, are allowed on all hands; but that at times he has revealed in peeps of distant landscapes, and in the contrast of sunshine and shadow, as keen an observation of nature, is not perhaps as widely recognised as it should be. While investigating with curiosity his marvellously realistic detail, one is apt to forget that here and there are transcripts of sea and sunshine equally wonderful in their way. To compare him with painters who seek completely different aspects of the beauty of the universe would be foolish. He is himself, and no painter ever remained more true to the ideal he has championed. We may like it—or dislike it; but that he has achieved all that he set out to attempt, almost any single picture will suffice to prove.

This painting is the artist's diploma work, and is here reproduced by the kind permission of the Royal Academy, to whom it belongs.

27. *The Way to the Temple* (*Alma-Tadema*).

'HO! HO! OLD NOLL'

By John Pettie, r.a.

THIS painting might serve as an object-lesson in the value of blank spaces. As a technical triumph in *genre* it confutes another popular fallacy, viz. that you must see the eyes of at least one of the actors before you are humanly interested. Here the faces are averted, the attitudes of the three figures are in repose, and yet the dramatic moment of the trivial incident is the more effective because of all this reticence.

A young cavalier has scratched a rude caricature of Cromwell upon a bare wall. He is writing 'Ho! ho! Old Noll' beneath it. No description can add to the artist's own version of the anecdote. One may say that so trifling a theme was not worth painting. It certainly would not have been in the old-fashioned way, when every aspect of the very small joke was laboriously insisted upon. We can imagine how a painter of an earlier day would have made every actor in the group help to drive the point home—the grim Puritan offended, the laughing maid bashfully amused, the man of the world roaring his applause, the cavalier servants boisterously delighted, and possibly even the Puritan's dog, with an air of fine scorn, showing his contempt for the behaviour of men. Done in this way, it would have been at most a somewhat tedious *jeu d'esprit*. But, handled as it is here, it is a fine study of costume and of lighting—a well-filled panel, with most admirable balance of masses, a brilliant example of a small thing achieved so well that it takes its place as a work of lasting value.

The painting has been exhibited at the Royal Academy, and is now the property of Mr. W. J. Chrystal, of Calderwood Castle, Blantyre, who kindly consents to its reproduction here.

28. *'Ho! Ho! Old Noll'* (*Pettie*).

THE KING DRINKS

By Briton Riviere, r.a.

AN animal painter who more often elects to let his animals play a secondary part in the incidents he depicts, yet at times Mr. Briton Riviere throws the burden of the sentiment entirely on their shoulders. As, for instance, in this, 'The King Drinks' (1881), or in a picture of two lions (1878), illustrating Omar Khayyam's couplet: 'They say the lion and the lizard keep the courts where Jamshyd gloried and drank deep.' More often he chooses some classical subject where animals play an important part; as, for example: 'Circe' (1871), 'Apollo and the flocks of Admetus' (1874), 'Pallas Athenæ and the Swineherd's Dogs' (1876), 'Endymion' (1880), 'A Roman Holiday: the Arena' (1881), 'Acteon' (1884), 'The Dead Hector' (1892), 'Ganymede' (1897), 'Phœbus Apollo' (1895): or even a Biblical scena; as for instance 'Daniel' (1872), and 'The Miracle of the [Gadarean] Swine' (1883). At other times he takes a modern subject: 'The Last Spoonful,' a child feeding dogs (1880); 'Let Sleeping Dogs Lie' (1881); 'Giants at Play,' navvies with a puppy (1883); 'The Sheepstealers' (1885); 'Jilted,' a huntsman with his pet dog (1887). More rarely he has chosen groups of animals wherein certain humour or pathos is suggested by the incident; as 'The Last of the Garrison,' a wounded hound (1875); 'A Stern Chase is always a Long Chase,' ducks in the water (1876); 'An Anxious Moment,' geese alarmed by an old hat (1878).

Pathetic figures, where the sympathies of an animal and his master supply the motive, include 'War Time,' a shepherd holding a paper containing the news of the death of his son (1895); 'Lazarus,' with dogs licking him (1877); 'A Legend of St. Patrick' (1877); 'In manus tuas—Domine,' a knight entering a cavern surrounded by frightened dogs (1879); 'Old Playfellows,' a dying child with a collie (1883); 'The Eve of St. Bartholomew' (1884); 'Requiescat,' a dog watching by a dead knight in arms (1888); 'Rus in Urbe,' a tired young rustic homeless in London with his dog (1890); and others too numerous to describe. In all, the animals are well painted, with less of the sentimentality that Sir Edward Landseer was apt to infuse into his models.

The work was the artist's diploma picture deposited after his election in 1882, and is here reproduced by permission of the President and Council of the Royal Academy.

29. *The King Drinks* (*Riviere*).

THE OLD GATE

By Frederick Walker, A.R.A.

THE subject of this painting was suggested to the artist by Halsway Court, Crowcombe, a fine old manor-house (since much altered), where he stayed while working on 'The Plough,' 'Mushroom Gatherers,' and 'The Right of Way.' 'The Old Gate' was shown at the Royal Academy of 1869. Of it Tom Taylor wrote at the time: 'The first thing which strikes one in it is the power of arresting attention, and the art it shows, not of telling a story, which is common enough, but of setting those who study it to make a story for themselves, which is far rarer.' It is indeed a picture which suggests a story, but it is one that each spectator had better make for himself; therefore it would be a mere waste of words to comment upon the actors or the scene in which they are placed.

The painting is the property of Mr. A. E. Street, Campden Hill, by whose kind permission it is here reproduced.

30. *The Old Gate* (*Walker*).

THE BATHERS

By Frederick Walker, A.R.A.

THIS is in many respects the most important picture of a painter whose comparatively few works affected the course of British art for many years after. Although exhibited in the Royal Academy of 1867, it was much worked upon later, even when in 1869 it had passed into the Graham collection. From the time it first appeared until to-day, it has been a universal favourite, although, perhaps, like other of the artist's works, it has not escaped overpraise. For instance, one critic has written: 'The composition from one end to the other is complete and altogether excellent, even if measured by the highest standard of excellence we know—"The Sculptures of Phidias"'; and another says that 'no painter in England has ever produced a picture more worthy of immortality.'

It is interesting to compare the ideal of this painting with another (reproduced in this work) not dissimilar in *motif*, a quarter of a century later, 'A Summer's Day,' by William Stott. In the first the figures are all artificially posed to mimic the elegance of Greek sculpture; in the other, sheer naturalism prevails. Yet however taste may alter, there is no doubt that Walker's 'Bathers' will remain an honoured example of the idyllic style he and George Mason did so much to establish; a school where the grace of untrained nature was replaced by a grace possibly uncharacteristic of Britons, yet true to nature all the same. The scene was partly painted near Hurley, but from Walker's letters it seems that he composed the landscape from several different sources.

The painting, now the property of Sir Cuthbert Quilter, M.P., is here reproduced by his kind permission, and that of Messrs. Agnew, London.

31. *Bathers* (*Walker*).

SUMMER NIGHT

By Albert Moore

DAMSELS, unimpassioned, statuesque, with clinging draperies, set against fabrics, or walls covered with low-relief patterns, in varying arrangements of colour, always harmonious and at times exquisite—these supply the themes of all this artist's most characteristic pieces of decoration. Pictures in the ordinary sense they are not; they tell no story, they grapple with no problem of light or atmosphere; but as schemes of colour (often constructed from an analysis of the flower that entitles them) they occupy a position at once unique and unassailable.

The picture here reproduced seems, when compared with certain others, almost dramatic. Yet it is its colour which distinguishes it, although, as our reproduction shows, its composition is graceful, and its sentiment restful. It would appear as if Albert Moore had never wearied of the three Fates of the Parthenon frieze, and rearranged them, now singly, now grouped, with faint, added tints such as a modern sculptor who experiments with colour loves to apply to his marble.

The harmonies he sought were those of soft Liberty fabrics, the seed-vessels of the plant Honesty, or the iridescence of a sea-shell. At times, as in 'Midsummer,' he essayed problems of fuller colour; but for the most part his darkest shadows were as bright in key as the 'high lights' of many older painters. A certain flatness of effect and a pattern of beautiful lines, with a surface devoid of gloss—these are the more obvious features of his work; but they show also a real mastery of delicate colour, with peculiar sensitiveness for its place as pure decoration also. It is these latter qualities which establish his position as a unique painter who had no prototype and has left no disciple.

32. *Summer Night* (*Albert Moore*).

(*By Permission of the Corporation of Liverpool.*)

PILCHARDS

By Charles Napier Hemy, a.r.a.

THIS painting, purchased by the Chantrey Bequest Trustees in 1897, preceded by a few months Mr. Napier Hemy's election as Associate of the Royal Academy, to which he had been a constant exhibiter for a long time past. For many years a resident in Cornwall, the scene he here depicts must have been familiar to the artist, and he has painted it as one who knew it well. The net full of silvery fish makes a fine centre to a composition well disposed, yet obeying, without any obvious artificiality, the canons of art. It is one of the most typical Cornish pictures, and may be compared instructively with an earlier work by Mr. Stanhope Forbes, 'A Cornish Fish Sale' (reproduced by photogravure in Vol. iv.). In entirely different methods the two artists, both living among the fisher-folk, have given us two scenes from their ordinary life. Devoid of anecdote or sentiment, they each interest as a direct transcript of sober truth, rendered in a painterlike way; this with less evident attention to the ideals of the 'plein air' school, the other the first and most notable English effort to naturalise its aims.

Among Mr. Napier Hemy's pictures during the last twenty-five years, the following were shown at the Royal Academy:—'The Tyne—After Rain' (1875), 'The Mill in the Flood' (1876), 'Red Autumn' (1876), 'The Fisherman's Wooing' (1877), 'A Nautical Argument' (1877), 'Vespers' (1879), 'The Seine Fishers' (1879), 'De Profundis' (1879), 'The Nancy Lee' (1879), 'The Calvary' (1879), 'Home Again' (1880), 'With Wind and Tide' (1880), 'The Evening Glow' (1880), 'The Lobster Boat' (1881), 'The Nancy Lee,' second version (1882), 'Oyster Dredgers' (1883), 'The Smelt Net' (1887), 'Three Fishers' (1889), 'The Rescue' (1890), 'The Morning Light' (1891), 'The Trammel Net' (1892), 'Home Moorings' (1891), 'A Fisherman's Sweetheart' (1895), 'Our Boat' (1896), 'Through Air and Sea, through Sand and Spray' (1896), 'Lost' (1897).

'Pilchards' is now in the Tate Gallery, whence it is reproduced by kind permission of the Trustees of the Chantrey Bequest.

33. *Pilchards* (*Hemy*).

AN AUDIENCE AT ATHENS

By Sir William B. Richmond, r.a.

THIS painting represents 'An Audience at Athens during the representation of *Agamemnon*,' the first play of the Oresteian trilogy by Æschylus. Although the story of the play need not be recapitulated here, it may be as well to explain that the artist has seized the moment when Clytemnestra is describing the murder of her husband on his return from Troy, whence, hearing of her infidelity, he had come back for his revenge; a fate she prevented by stabbing him as he left his bath, or, as some accounts have it, at the feast in celebration of his home-coming. Clytemnestra is supposed to be saying—

> 'Him twice I smote—twice groaning prone he fell
> With limbs relaxed; then, prostrate when he lay,
> Him with third blow I dowered, votive gift
> To Hades, guardian of the dead below;
> Then as he fell he chased his soul away.'[1]

The painting is at Birmingham, in the Municipal Collection, to which it was presented by the Trustees of the Public Picture-Gallery Fund. It is here given by the artist's permission.

[1] *Æschylus*, translated by Anna Swanwick. (Bell and Sons.)

34. *An Audience at Athens* (*Richmond*).

EDWARD II. AND PIERS GAVESTON

By Marcus Stone, R.A.

TO the general public Mr. Marcus Stone is chiefly recognised as a painter of lovers seated on green wooden benches beneath shady trees. Here we have an example of his earlier historic subjects, of which the more important are perhaps the 'Road from Waterloo,' 'The Princess Elizabeth obliged to attend Mass,' 'Henry VIII. and Anne Boleyn,' 'Le Roi est mort—Vive le Roi!' 'Watt discovering the Condensation of Steam.'

Of 'Edward II. and Piers Gaveston' (painted in 1872), a critic has said recently: 'He is in this picture no mean chronicler . . . what he has given us is a piece of psychology, an expression of the influence gained by an unscrupulous schemer over a weaker nature. There is undeniable cleverness in the juxtaposition of the grave and reverend counsellors, oppressed with the cares of the State, with the two tittering and whispering youths, whose folly seems to shock even that licensed buffoon, the jester dwarf.'[1]

Although no scene in Christopher Marlowe's tragedy supplies the actual incident of the picture, it is evidently inspired by the play, and picks up the threads of the Queen's jealousy, the hatred of the English nobles to the French minion exalted to be the King's favourite, and the folly of the infatuated monarch.

The picture is here reproduced by permission of the artist and Messrs. J. S. Virtue and Co., the owners of the copyright.

[1] *The Art Annual* (1896). 'Marcus Stone, R.A.,' by A. Lys Baldry.

35. *Edward II. and Piers Gaveston* (*Marcus Stone*).

AN AUTO-DA-FÉ

By W. S. Burton

OF all artists whose early promise led the world to expect much, few have enjoyed less recognition than the painter of this picture, who exhibited in the Royal Academy of 1897, and is still actively at work. His 'Cavalier and Puritan,' shown in the Royal Academy of 1856, and again at the Guildhall in 1897, would alone entitle him to a place in a representative selection of Victorian Art. The present picture is not entirely a representative example; but for reasons needless to repeat here, it was the only one available.

Its subject is so evident, that it would be a waste of space to describe again the horrors which the very title recalls. In whatever form it may be manifested, religious intolerance is an unpleasant theme for art, but so long as virgin martyrs arouse sympathy one is not justified in expecting they will cease to be attractive to painters; yet the pathos of the theme is in danger of being sacrificed to a certain prettiness, and because the painter here has not quite escaped the danger, one wishes he could have been represented by a sturdier example. That his fame is well secured by work already done, and that his name is comparatively unfamiliar, is only one more proof that to-day, keen as we all imagine ourselves to be in looking out for neglected talent, it often comes under our very eyes at exhibitions, without being adequately appreciated. It may be that some of the painter's later works are not in the Pre-Raphaelite realistic manner which makes his 'Cavalier' notable. As they are dispersed and beyond access, the part of praising them must be left to others. But unless the one picture we know well is a misleading sample, Mr. Burton is a painter of singular power who ought not to remain inadequately recognised.

36. *An Auto-da-Fé* (*Burton*).

THE CASUALS

By Luke Fildes, r.a.

THE design of 'The Casuals' (like that of Professor Hubert Herkomer's 'Chelsea Pensioners'), first saw daylight in the pages of the *Graphic*. Indeed, as a full-page of its first number (4th December 1869), it did no little to establish the artistic standing of that still flourishing weekly, and at the same time clinched the reputation of the draughtsman, to whom Dickens had allotted the illustration of *Edwin Drood*, his last and unfinished novel.

The painting differs but slightly in its composition from the *Graphic* version. The space is extended to the left, where the policeman adopts a different pose; the girl at the widow's side replaces a shivering urchin, and the boy with his hands in his pockets, who is now in the front of the figure to the right. Otherwise the painting is a direct transcript from the drawing. 'Applicants for Admission to a Casual Ward' is its official title now; 'Houseless and Hungry' was the legend beneath the *Graphic* print; and the difference in its treatment is little more important than is the change in its name.

Exhibited at the Royal Academy of 1874, it showed the painter for the first time in a sombre mood. In 'The Widower' (1876), and 'The Doctor' (1891), he again returned to the tragic side of everyday life, which has not attracted him so often as the picturesque and idealised groups of Venetian peasants, who in his hands appear as types of Italian beauty. Of late he has devoted himself chiefly to portraiture.

The painting, sold for two thousand guineas at Christie's in 1883, was purchased for the Royal Holloway College, whence it has been reproduced by permission of the Governors.

37. *The Casuals* (*Fildes*).

THE FATE OF PERSEPHONE

By Walter Crane

'THE Fate of Persephone' was first shown at the Grosvenor Gallery in 1878, where its title was accompanied by the following quotation from *Paradise Lost* (Book IV.):—

> 'That fair field
> Of Enna, where Proserpine, gathering flowers,
> Herself a fairer flower, by gloomy Dis
> Was gathered.'

'The artist communicates the following as to the intention of the picture, which has been to dwell rather on the symbolical aspect of the myth. Persephone, embodying the genius of Spring—the new budding fairness of life—overshadowed by Winter, dimly anticipates her destiny, as Aidoneus, half lover and half fiend, inexorable as Time and Death, with his horses of darkness, rises from the chasm in the earth to bear her away to his shadowy home, whence only she returns to the world in her season. This recurrence is suggested by the design of the wheel of the chariot, in which the figures of the four seasons revolve. Across the chasm grows a little flowering tree of pomegranate, the fruit of which, tasted by Persephone, sealed her fate in Hades; and at her feet, and in her basket, is the fateful narcissus, by which she was ensnared. Her attendant maidens, as more human and mortal, are frightened and surprised at the sight of the terrible horses that trample the flowers in the "fair field of Enna." A sudden cloud overshadows the spring landscape, and a wind blights the blossoms with its chilly breath, "ruffling up the edges of the sea." Etna flames above the awestruck city, and on the edge of the chasm far off a little grieving figure stands for the sorrow of Demeter.'[1]

In the scheme of this picture the horses are black, and the prevailing colours are yellow, orange, and brown in the draperies; with white flowers, and blue in the hills in the distance.

The picture is here reproduced by kind permission of the artist.

[1] *Grosvenor Notes*, ed. by Henry Blackburn, 1878.

38. *Persephone* (*Crane*).

NEWGATE

By Frank Holl, R.A.

'NEWGATE: Committed for Trial,' was painted in 1878. The following description is from a letter by the artist: 'The scene is that part of Newgate Prison called "The Cage," wherein prisoners are permitted at stated times to see their friends. There are two parallel gratings between which a warder walks, so that the prisoner and his friends are parted by some distance. The warder thus sees and hears all that passes between them.' In the same letter the artist goes on to speak of the terrible impression left by the scenes he witnessed. 'Prisoners for all sorts of crimes were there—the lowest brutal criminal, swindlers, forgers, and boy-thieves, all caged together, awaiting the result of their separate trials; and in one or two cases the misery of their friends on seeing them in their helpless condition fell but lightly on their brains dulled by crime.'

Frank Holl, who died when he was but forty-three, was often attracted by strongly dramatic incidents, which, in his hands, usually escape the charge of being melodramatic by the simplicity and force of their rendering. The bare titles of 'No Tidings from the Sea' (1871), 'The Village Funeral' (1872), 'Deserted' (1873), 'Widowed' (1879), 'Absconded' (1879), will suggest the subjects he wrought in this mood. Even his portraits, which have considerable distinction, are not wholly free from a certain solemnity of treatment.

The painting, exhibited at the Royal Academy of 1878, was bought at Christie's in May 1882 for £808, 10s. for the Royal Holloway College, whence it is here reproduced by kind permission of the Governors.

39. *Newgate* (*Holl*).

GAME TO THE LAST

By Laslett J. Pott

THIS picture tells its story so clearly that further description would be wasted. Thereby it proves an excellent sample of the work of a painter peculiarly skilful in arranging his figures so that the incident depicted rarely requires an explanatory note added to its title. Nor need his technique detain us ; it is academic, but accomplished in its way. He does not set out to provide 'colour' as a modern artist understands it, nor attempts to solve the mysteries of atmosphere and light. They are, frankly, costume-pictures painted from the model, and so good of their kind that they need not be compared to their disadvantage with other work conceived and wrought in entirely different vein. The picture which offers a humorous or pathetic scene appeals successfully to the larger public unconcerned with technicalities of art ; and despite the hatred of the ultra-modern school for the 'subject-picture,' those who like it are amply justified, and fortunate when their taste is so worthily catered for as in Mr. Laslett Pott's hands. The artist has been represented at the Academy (usually by a single picture) for many years past. As a rule he chooses semi-historical themes—that is to say, themes drawn from anecdote, or pure fiction, rather than from more serious sources. Yet with 'Paris, 1793' (1874) ; 'Dismissal of Cardinal Wolsey' (1874) ; 'Trial of Queen Katherine' (1880) ; 'The Retreat from Moscow,' and a few others, he has sometimes attacked the historical picture proper.

The titles of the most important of his pictures shown at the Royal Academy during the last twenty years will suggest his wide variety of theme, and his peculiar knack of discovering 'taking' subjects :—'Don Quixote at the Ball' (1875) ; 'His Highness in Disgrace' (1876) ; 'Fallen among Thieves' (1878) ; 'Catherine Douglas barring the Door with her Arm' (1879) ; 'Before Naseby,' playing at chess (1881) ; 'The Court Favourite' (1882) ; 'The Ruling Passion,' [cockfighting] (1883) ; 'Disinherited' (1884) ; 'Priscilla' (1885) ; 'News of a Victory' (1887) ; 'All is Vanity,' [Queen Elizabeth dancing to trick the Scottish ambassadors into believing she had taken a new lease of life] (1888) ; 'Maria Theresa' (1890) ; 'The Jester's Story' (1891) ; 'Napoleon's Farewell to Josephine' (1892) ; 'Signing the First Death Warrant' (1893) ; 'Sanctuary' (1894) ; 'The King's Toilet' (1895) ; and '18 June, 1815' (1897).

The painting, here reproduced by kind permission of the artist and of the owner, Wm. Baldwin, Esq., was exhibited at the Royal Academy in 1893.

40. *Game to the Last* (*Pott*).

THE GIRL I LEFT BEHIND ME

By Randolph Caldecott

IN the Manchester Catalogue the official description of this picture runs :—

'A soldier in uniform of the time of our grandfathers is just about to mount his horse to ride off; but he raises his hand to the young girl who is leaving the garden gate, supported by her parents. She casts a last look at the handsome trooper; but it is a look of misgiving as well as affection. The accessories in this picture are of an English pastoral kind—peaceful, and full of sunlight.'

The claim of this artist to be included among the master painters of Britain would be slender enough if such claim were based on his oil or water-colour pictures. But Caldecott, the illustrator of the famous coloured picture-books that bear his name, of *Old Christmas* and *Bracebridge Hall*, the founder of a certain half-humorous, half-sentimental treatment of costume subjects in 'black and white,' is essentially one of the memorable designers of the nineteenth century.

The picture here reproduced is in the Manchester Art Gallery, a little panel only eight and a half by eleven and three-quarter inches : possibly, had not its painter been a Manchester man, it would not have been purchased by the Corporation for their collection, for on its own merits, as a picture, it has no intrinsic importance. But as a memorial of one who gave many happy hours to children of all ages, and who was in his own domain a great artist, it is pleasant to include the work in company of far more important painters, to whom picture-lovers owe not one-hundredth part of the delight Caldecott gave them.

The painting is reproduced by permission of the Corporation of Manchester.

41. *The Girl I Left Behind Me* (*Caldecott*).

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